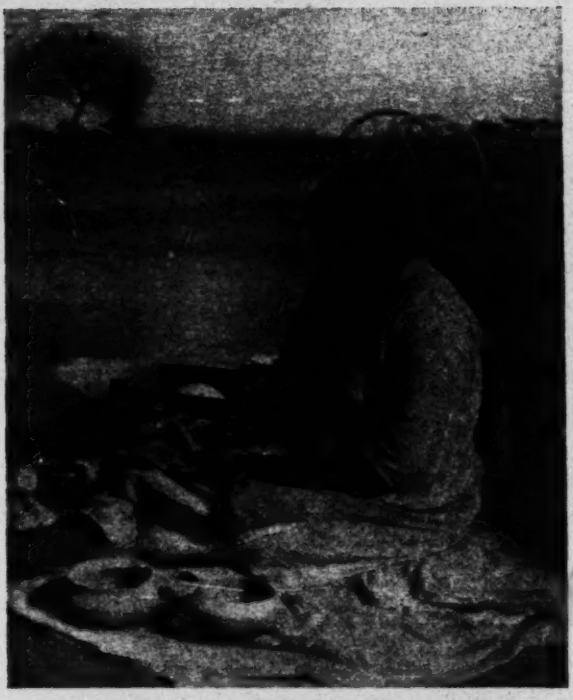
1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

PLATE V

323
415



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POTTER POLISHING VESSEL AND STACK PREPARED FOR FIRING POTTERY

[p. 102 A]

1:Spier E-5 (1929-1933) 1933 NT15 River Yumans NT15
Maricopa
Halchidhoma

CHAPTER V

MANUFACTURES

POTTERY

323 The Maricopa were essentially a pottery using people in the sense that the central Californians were basket users. To make the contrast even more explicit, we may compare them with a people in the same general area, the Havasupai, who, like themselves, used both pots and baskets. Where the Havasupai household had a dozen baskets standing about, where baskets were used for every domestic purpose, the Maricopa substituted pottery.

323 415 Every Maricopa household held innumerable pottery utensils: jars, bowls, parching pans, ladles, etc. Even today the common cooking pots in practically every house are of their own manufacture. Quantities of pottery are now made for the tourist [439] trade, which while differing somewhat in size, shape, decoration, and finish, are nevertheless made by the ancient technique. But despite the huge quantity they were accustomed to make, Maricopa pottery was, as a matter of fact, relatively a poor product.

323 Maricopa and Halchidhoma made pottery (kwĭlyaoma't) in [462] exactly the same way. This was wholly a woman's occupation and a year-round task. They began at the art quite early: for [868] instance, a five-year-old girl was seen following the mannerisms of her mother. She worked up a ball of mud, beat it flat on the bottom of an old pot with a paddle, and pinched up the sides to form a tiny vessel, which she set in the sun to dry.

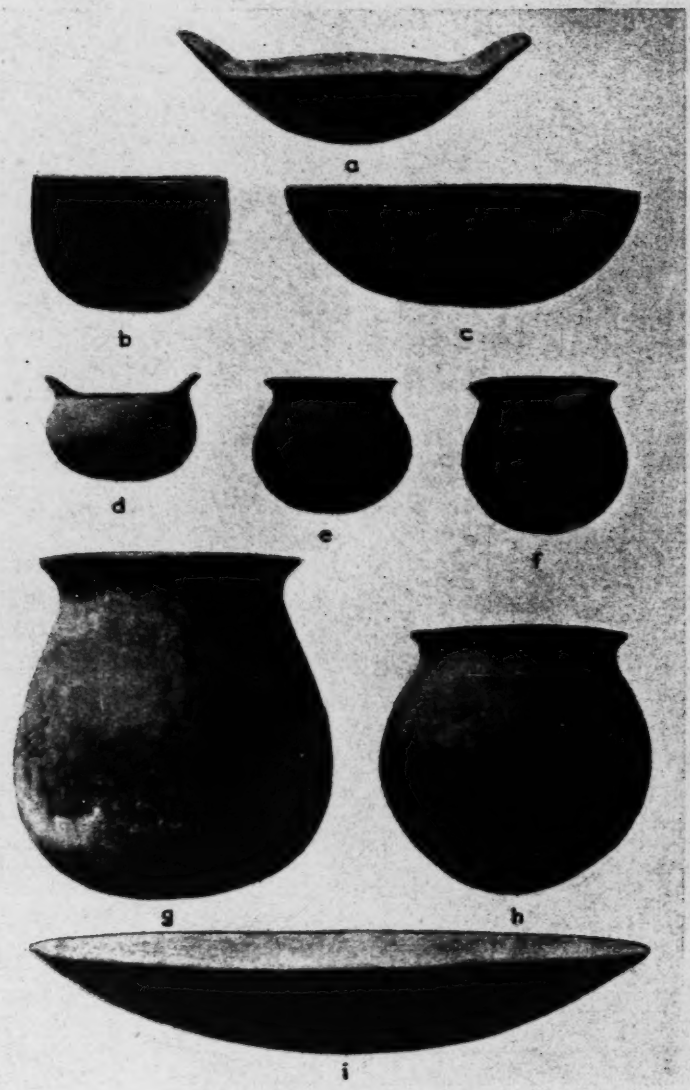
The forms were almost wholly wide-mouthed vessels and bowls (Pl. VI)[1]. This is generally true of hand-made pottery the world over except in such areas of pottery specialization as Peru, in

[1] Specimens shown in Pl. VI, Washington State Museum: *a*, 2-211883; *b*, 2-11893; *c*, 2-11889; *d*, 2-11896; *e*, 2-11879; *f*, 2-11891; *g*, 2-11898; *h*, 2-11897; *i*, 2-11884.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

PLATE VI

323
415



UNDECORATED POTTERY

(*a*, Parching pan; *b*, cup; *c*, bowl; *d–f*, *h*, cooking pots; *g*, storage jar; *i*, griddle)

[FACING p. 105]

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

contrast to that spun on the wheel which is frequently narrow-necked. The only small-mouthed vessels here were the sahuaro syrup jars and those made to hold scalps. Multiple mouthed vessels, such as are said to be found on ancient Diegueño sites, did not occur. They also lacked loop handles, bosses, and legs. Pottery rattles were not made.

The largest vessels were those for carrying and storing water, called kwĭl,o". These were usually eighteen inches high, but sometimes as much as thirty inches (Pl. VI, *g*). A woman carried this full of water on her head, resting on a bark ring, and set it on a forked post in the shade. Since the vessels were porous, seepage and evaporation kept the water cool. Water jars were not covered. Old jars of this sort were used for the storage of food. Another type for water storage was cylindrical with a rounded base (two feet tall, eighteen inches in diameter), called kwĭl,o' ȧvulpo", "post water jar." It is doubtful that these were used for carrying water.

Cooking pots (tackĭ'n) resembled the water jars but were ordinarily smaller, usually about ten inches high (Pl. VI, *e*, *f*, *h*). Others (kaxét), of the same size as the tackĭ'n, differed in having the rim extended on either side in ears to serve as handles (Pl. VI, *d*).

Bowls and cups were alike called kwĭski'. The bowls were of various sizes, but all shallow and with rounded bottoms. The largest were about a foot in diameter, four inches deep (Pl. VI, *c*). Cups were three to five inches in diameter, with rounded bases, and with sides either cylindrical or flaring at the lip (Pl. VI, *b*). Another cup (kwĭskixana'm, "cup drawn together") was drawn out at one side so that the mouth was oval, in shape resembling a gourd cut longitudinally.

Parching pans (kȧtĕ'l) were like large bowls with the rim drawn out into ears on opposite sides for handles (Pl. VI, *a*). The ears of these pans, like those of the cooking pots, were not horizontal, but followed the curvature of the sides of the vessel. Such pans were about a foot in diameter and four inches deep.

Small mouthed jars, given a special name, "suhuaro syrup container" (an,ȧxa'xilyȧpo'vȧ), had globular bodies, twelve

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

415 inches in diameter, drawn into narrow necks with everted lips, two and a half inches in diameter. These had a total height of fifteen inches.

[727] A special jar was made to hold scalps. This ('ie'rhĭl,ȧtca'vĭs, "hair container") was nearly globular, had no neck or lip, but a small mouth only large enough to thrust the hand through. (I was not told the size of the vessel.) A clay plate covered the mouth.

Ladles or spoons of various sizes were made (kamota'dako"; kamota', "spoon"). Most of them must have been ladle-like (Pl. VII, *a*). I was told, however, that spoons had bowls the size of our soup spoons, with handles curving backward at the tip. Larger ladles were also made of wood (Pl. XIV, *a*, *b*).

A griddle (maθi'l), on which to bake wafer bread, was made in the form of a thin, shallow bowl (about twelve inches in diameter; less than a half inch thick). This was considered difficult to manufacture because it broke easily while being fired (Pl. VI, *i*).

531 415 Decoration was not applied to cooking pots and parching pans since these were soon blackened in use. Water jars were painted red over the exterior, ladles in their entirety. Bowls or cups were solid red or white inside and out, with designs in black. Designs seem to have been applied relatively rarely in the old days. The combinations of red and white surface colors and the polished surfaces of modern examples did not exist.

323 [317] The clay used for the body was common adobe (matgwĭnyatcau', "dirt for making things"), available anywhere within a few yards of the house. It was dug out with a stick, spread in the sun until well dried, and pounded fine on the metate. Fine sand was mixed with it; for every double-handful of adobe a like but scant quantity of sand was used. Sherds from the ancient ruins were also pounded up in place of sand tempering. Usually the mixed ingredients were then soaked with water, although the clay might be soaked before the sand was added. The batch was kneaded to the consistency of stiff bread-dough. The moulding of the vessel might start at once, but it was preferable to set the

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

batch aside until the next day, spreading a little dirt over it to keep it moist. 323

Vessels were made by the paddle-and-anvil method; the base moulded from a single lump of clay, the sides built up by coils which were paddled into shape. The base was made by forming a flattened lump over the bottom of an old pot, beating it with a wooden paddle until it was of uniform thickness, as tested between the finger tips. This basal portion was then set, concave side up, in a little hollow dug in front of the potter. For the side walls, she rolled lumps of clay between her palms to the thickness of a finger and made these adhere to the edges of the base by pressure. Such rolls need not be as long as the full circumference. A stone or pottery anvil was held inside the vessel, while the roll was beaten with the paddle until it became integral with the pot. Further rolls were added in this fashion until the neck was reached. Most of the vessels, as pointed out above, did not have true necks; the lips flared almost directly from the body. This portion was formed by pressing on bits of clay with the fingers, without using the paddle.

The vessel, after being set aside until dry enough to handle, was smoothed inside and out with a somewhat rough stone. This completed the moulding. It was then set in the sun to dry: in hot weather, this took all day. The pot when dried was grayish-buff in color, which on firing became dull reddish-buff. If color was desired, it was added before the firing. Red paint could be applied to a dry pot, but white must be added while it was still moist before the final drying. Several were prepared to fire at one time. [531]

To bake the pots, a fire of mesquite wood was built in a shallow pit only a few inches deep and two feet in diameter, and allowed to burn to coals. Small stones were placed on these to support the vessels, which must not touch the ashes else they were blackened. The pots were set up on their sides to warm near the fire: if they were not gradually warmed, they would break in firing. They were then set on the stones close together, but not touching, either mouth up or on their sides. A conical heap of

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

323 mesquite sticks was piled closedly over the group of pots, the sticks standing on end, and set fire (Pl. V). In two to two and a half hours it had burned sufficiently. Too much heat would burn the paint off the surface. The pots were fished out with a pair of sticks and a fine gruel of ground mesquite beans poured into them while they were still hot. This made them non-porous.[2]

323 531 Designs, which turned black on firing, were painted on the exterior (only ?) of the pots and bowls, using the chewed end of a little stick to apply a concoction of boiled black mesquite bark. The vessels were then fired a second time, being again placed on stones set in the coals. The fire was not built up for this, the vessels being only roasted. When the designs on one side had burned black, the vessels were turned over to bake the other side.

323 [843] A Kohuana woman said that whenever a pregnant woman touched a pot, it would crack in firing. She would say this to the little girls in sport as she chased them away.[3]

[381] A pot broken in firing was mended by rubbing the gum that exudes from the base of arrowweeds into the crack while the pot was still hot.

323 413 The anvil (niktadĭ'xkĭtco'g, "put underneath to mould") on which the vessel wall was beaten was a rounded flat stone, two to four inches in diameter, of a convenient size to hold in the left palm. Many preferred the lighter anvils made of clay, of which two types were in use. One was mushroom-shaped; its head some four inches across, the stem hollow. The edge of the head was recurved so as to avoid marring the pot. The other, like a tall narrow bowl with rounded base (about four inches high) was used in deep objects like cups (Pl. VII, *d*, *c*). The latter form is still in common use. Paddles were of three types. These were made of mesquite, a dense, heavy wood. The smaller (n,ĭ-maxŏ'mac), which tapers gradually to a handle, was somewhat curved both longitudinally and transversely. It was about eight inches long by three at its broadest (Pl. VII, *b*). Larger paddles

[2] There was no notion of ascribing inexhaustibility to them (cf. Spier, *Havasupai Ethnography*, p. 140).

[3] The Kamia belief that a jealous woman's touch would crack it does not occur.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

PLATE VII

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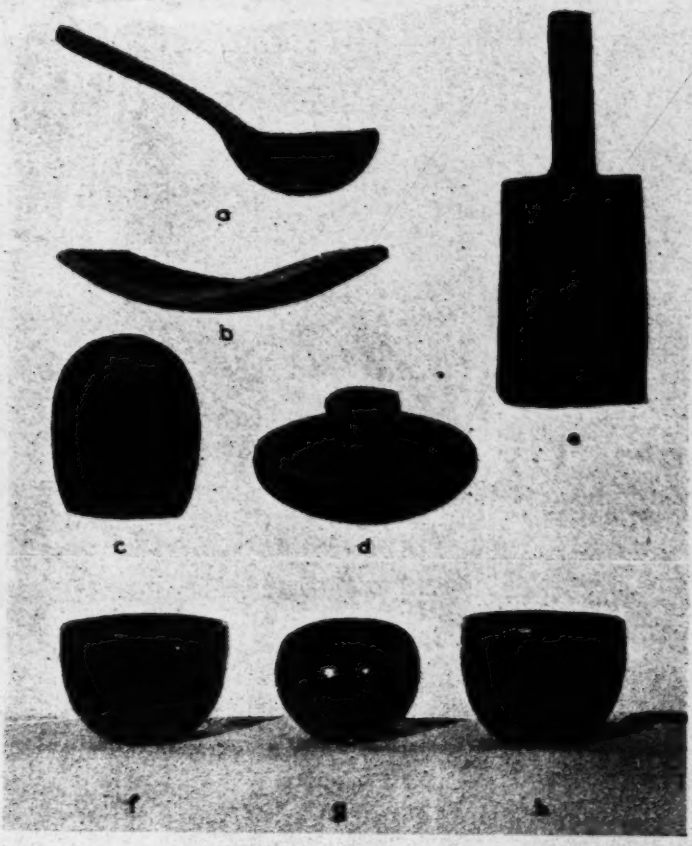
413



323
415
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POTTERY LADLE, POTTERS' TOOLS AND DECORATED POTTERY
(*a*, Ladle; *b*, *e*, paddles; *c*, *d*, anvils; *f*, *g*, *h*, Wash. State Mus. 2-11881, 11880, 11882)

[p. 108 A]

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

323 of the same shape, called kâsukĭ", were used in making large vessels. These were about ten inches long and were not so curved longitudinally. Another type of paddle had its rectangular blade and handle in the same plane, and was heavier than the foregoing types (Pl. VII, *e*).

531 The surface of the vessel was colored red or white, not as with some vessels today partly red and partly white. The red was a clay procured in the mountains by the Papago: it does not occur locally. This was ground on the metate, soaked in water, and either strained through a cloth, or the liquor decanted off after the

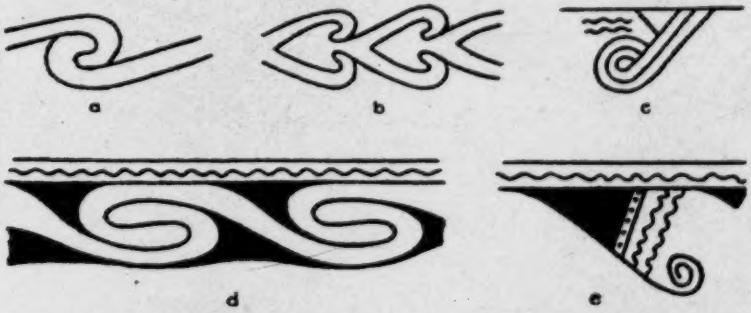

FIG. 7.—Designs on painted pottery (*a–c*, common designs from native sketches; *d*, *e*, from decorated vessels).

grains in suspension had settled. Only the liquor was saved. This was poured into a large po[illegible]s pot so that the water would seep away. When the residue was sufficiently dry, it was formed into little rolls which were stored away. When wanted for use, these were broken up and soaked in water. The paint was smeared over the surface of the vessel with a cloth or the fingers. White paint was made from caliche (a calcareous sediment: impure sodium nitrate?) which occurs commonly in the neighborhood. It was prepared in exactly the same way. Modern pottery made for sale is polished briskly with a smooth pebble while the paint is still damp, but this was not an ancient trait.

531 The decoration of pottery was always by painting, never incising. The designs (hanyo'ràm, also writing) differed somewhat from those now in use. Figure 7, *a–c*, shows several of the old

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Halchidhoma
Kavelt cadom

323 designs drawn by Mrs. Redbird (*c* was a very common design).
531 Modern pieces bearing designs not wholly divergent from the old
[178] are shown in Plate VII, *f–h*, and Figure 7, *d*, *e*. These designs
have always been copied from those on red-on-buff ware sherds
[172] taken from the ancient ruins in the vicinity. While it seems quite
possible that the pottery of the Yumans and their neighbors is
derived from this ancient buff ware,[4] the designs on Maricopa
could not be cited to prove the case since their designs are de-
liberate copies, just as modern Hopi pottery is deliberately
copied from that of ancient Awatobi. Designs had no names.
[424] Nor was there ownership of designs, although women had their
favorites, so that who made a vessel could be told by the kind of
modeling and the design. This is borne out by several examples
secured; among them the pots of one woman and her daughter-
in-law, who always work together, commonly have seven units of
design distributed over the surface.

WEAVING

171 The material culture of the Maricopa differed from that of the
286 lower Colorado tribes in the presence of weaving. This is a point
they are pridefully fond of stressing. As a matter of fact, the
amount of cloth woven was probably not very great, in no degree
rivaling the productivity of Pueblo looms. Their fabrics were as
simple as their looms were crude.

Not only the Maricopa, but the Kaveltcadom (the advance-guard Halchidhoma of Gila Bend) are credited with weaving. They learned the art from the Maricopa some years before Kutox's birth in 1847, he thought. Kutox was doubtful that the Halchidhoma proper wove cloth while still in their home on the Colorado. If they had, he should have known it, since they left there only twenty years before he was born. This agrees with what we know of other river Yumans, that they did not weave cloth.[5] The presence of the art among the Maricopa accords, on the other hand, with their proximity to the weaving Pima.

[4] Kroeber, *Handbook*, pp. 73, 823.

[5] Except the Yuma, who wove fabrics of willowbark or cotton on looms of Pima type (Forde, *Yuma Ethnography*, p. 126).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

192 vaxal,aδa'ž, "counting the intestines," loom-string (the string by which this was later bound to the loom bar probably had no name)
286 xalyada'xk or caąĕ'kc, heald (the latter also the name of the weaving sword?)
n,lmakwe', shuttle
n,lmai'e'klc, "to draw together tightly," weaving sword
cak,i'nă, weave dagger (also the modern name for a match)
atcu'tl'tkwln,l'pc, "cotton cover," cotton blanket
cuăδ'pa, woven belt
hapĕž, woven headband
tcuxwl'l or xa'a'p, woven cradle band

BASKETRY

285 415 439 The Maricopa manufactured only burden baskets, obtaining from the Pima the flat bowl-like baskets needed for winnowing or serving food. Every household had one of each, but rarely more.

FIG. 11.—Burden basket (from native drawing)

Today a Pima basket forms part of every woman's equipment and is highly prized. The Maricopa were a pottery using people: [171] where among the upland tribes of Arizona baskets were used for [323] every purpose, here were clay vessels in a dozen forms. This is the lower Colorado habit, where also baskets were obtained by trade rather than manufactured, and not much used. My informant stated at one time that neither Maricopa nor Halchidhoma made baskets, but this is surely not correct even for the latter.

285 The burden basket was in coiled technique, wide-mouthed and about as tall as wide. The base was flat, the sides flaring (Fig. 11). Unfortunately I failed to record the size, but from the manner of reference, I judge the basket about sixteen inches tall. The foundation of the coil was a bundle of finely split tule; the sewing

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Halchidhoma
Kohuana

Singing alone comprised the night performance within the meeting house, where the scalp had been set on a short post just within the doorway. (The Maricopa never danced in this house.) The old women joined the men in singing on this occasion, although normally they never attended formal gatherings in the meeting house. The singers used rattles or beat and scraped on overturned baskets by way of accompaniment as the songs dictated. The singing continued throughout the night. 533 727 [534]

There seem to have been no songs peculiar to the scalp dance with the possible exception of hwĭcĭvau', "enemy standing," and tuxa'ʀᴬ, "pasted, sealed." The former bore a name identical with that of the whole performance; the latter was said never to have been sung for mere amusement. But these songs, like pipa' (people), kapĕ'ṭ (turtle), and cĭmāθul,ᴬ (red ants) were sung at both preparatory and victory dances. Hwĭcĭvau' was said to be Halchidhoma, kapĕ'ṭ Kohuana, and the three others Maricopa. All were sung at the joint performances of the mixed community. Tuxa'ʀᴬ and hwĭcĭvau' had rattle accompaniments. The singer of the last-named dreamed of the enemy teaching him the song. The song related how the enemy treated prisoners and how appalling the enemy thought it that one of them lost his scalp. It also told of insects fighting among themselves. [787]

The scalp now went into the permanent keeping of its elderly custodian, who placed it with others collected in the past in a special receptacle in the meeting house. Each morning before dawn for four days he bathed, washed the scalp, and replaced it. The receptacle (called 'ie'rhĭl,ᴬtca'vĭs, "hair container") was especially made for the purpose: a large undecorated pot, nearly globular, with a small mouth and no neck, covered with a clay plate. For these four days he slept alone in the meeting house, lying on the south side with the pot to the east near his head. No one else dared sleep there for fear of the scalps. The keeper would hear the scalps talking together in the pot; would hear them go outside to play, open the door, and re-enter the pot. He would sometimes announce, "Something is going to happen to our people, because I heard the scalps laughing and having a good time"; laughing because a Maricopa was going to be killed or die at home. 727 [415] [323] 727 787

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15

Maricopa
Yuma
Halchidhoma

Cigarettes were the old form in which tobacco was smoked. 276
They were rolled in dried cornhusks (hence called haml'nk, "to roll up"), or less commonly, stuffed in sections of a reed (axta'-kasa'c, "soft reed") softer than common arrowreed (axta'). Both varieties grow near Maricopa Wells. These were never passed from one to another. Kutox had never heard of the use of [177]
pipes in ancient days: clay pipes came into use only after his birth in 1847–48. These had turned-up bowls and wooden stems made from a hollow stalk. The straight tubular pipe was unknown. Old men made such pipes (mukwl'n,^{a}), baking them like [323]
pottery. [887]

No tobacco (u'u'v^{a}c) was cultivated by the Maricopa, in [249]
which they were one with the lower Colorado Yumans and differed from the Pima. Instead they commonly used a wild tobac- 222
co, uvâana'l,^{a}, "mesquite tobacco," so called because it grows on 276
sandy hills in the desert beneath the mesquite trees. It is available in the early spring. When the plants were a foot tall, the leaves were plucked and dried in the shade. When they were double that height, they were no longer considered usable, and called in derision xataluwe'n,iclu'v^{a}, "Coyote's tobacco." An- 276
other tobacco was gotten from the Akwa'ala (akwa'l) by trade 439
through the Cocopa, not from the Cahuilla (xakwi'tc), as noted below. This was called uvâsa'kc, "rotted tobacco." They were also glad to get tobacco from the Pima, who cultivated uvâxa'n, "*real tobacco.*"[19]

According to Kutox, however, the Maricopa cultivated one variety of tobacco 249
(uv^{a}); the Halchidhoma raised uvâxa'n, "real tobacco," while still on the Colo- 439
rado. Apparently the Maricopa did not raise the plant from their own seeds, for "it was said that they always got the seeds from the Mission [Cahuilla] Indians"; and again that they got them from the Halchidhoma on visits to the Colorado. The latter is much more probable since the Maricopa probably had no direct contact with the Cahuilla. The reason for the association with this tribe is probably implied in the statement that "at the time of the creation, there was one tobacco [773]
plant standing there, ever growing. The people around took that. This is where the seed [all seed] comes from." The Cahuilla were named as the first tribe created at that time. It may well be that the Halchidhoma were merely intermediaries, for most of, if not all, the lower Colorado tribes did not cultivate tobacco.

The informant had heard of another variety, growing wild, "Coyote's tobac- 222

[19] The first and third are said to have yellow blossoms; specimens were unavailable.

2:Bartlett G-5 (1850-1853) 1854
NT15 River Yumans NT15
Pima N429

RY P 286 stretched upon the ground by means of stakes. Each alternate thread of the warp is passed round a piece of cane, which, being lifted, opens a passage for the shuttle in the manner of a sley. The operator sits in the fashion of a tailor, and, raising the sley with one hand, with the other passes the shuttle, which is simply a pointed stick with the thread wound upon it, between the threads of the warp. The work is beaten up after the passage of each thread by the use of a sharp smooth-edged instrument made of hard wood. The operation of course progresses slowly; and from the length of RY P time consumed in spinning and weaving, they set a high price upon their blankets, asking for them ten or [887 435] twelve dollars in money, or a new woollen blanket of equal size. The weaving is generally done by the old men.

P RY 286 291 The head-band or girdle consists of a white ground with a variety of figures of red, blue, and buff. The figures are angular, and, though they present a great variety, are all of one general character. The colored portions of these belts are made of wool, and the colors are quite brilliant. On examining the patterns on these bands, one is struck with their general resemblance to the figures on the ancient pottery found among the ruins of this country, a comparison with which will be made hereafter.

RY P 323 415 The pottery made by these tribes is all red or dark brown, the latter a blending of black and red. The articles made are very limited, though, perhaps, quite sufficient for their wants. In fact, they are the same as those made and in use by the Mexicans. They consist of ollas, or vases, of every size, the largest holding

2:Bartlett G-5 (1850-1853) 1854
NT15 River Yumans NT15
Pima N429

about two pailfulls, and the smallest half a pint; jars with small apertures, resembling bottles; basins of different sizes and forms, from that of a milk-pan to a saucer; and oblong vessels of small dimensions used as dippers. All these vessels are painted or ornamented with black lines arranged in geometrical figures, and of a character resembling those on the head-bands.

Baskets and Pottery of the Pimos and Coco-Maricopas.

The basket work of this people is remarkably well made of willow twigs, and so close as to be impervious to water. The baskets are of various shapes, and are used for different purposes. Those of a large basin-like form are the most common. These they carry on their heads filled with corn or other articles. Like

/81/

The Maricopa

Customs, Arts, and Beliefs

101 131 The Maricopa are a small tribe of Yuman stock living as neighbors of the Pima, chiefly in the valley of the Gila in southern Arizona, though a few make their home on the Salt River reservation east of Phoenix. Maricopa, Yuma, and Mohave tra-
101 173 dition, while vague on the subject, relates that the Maricopa once lived on the Colorado river between the Mohave and the Yuma. Possibly they were a part of the latter, rather than a separate tribe. Enemies of both the Yuma and the Mohave, they were gradually forced from their home country to the Gila and up that stream. Their removal from the Colorado to their pres-
[167] [648] ent home was not accomplished at one time, but represented a series of movements up the Gila, until eventually an alliance was made with their old-time enemies, the Pima -- an alliance of great benefit to both tribes, for it enabled them more successfully to resist the marauding Apache. The Maricopa separation was much more recent than that of the Havasupai and Walapai
[144] from the parent body, for the Maricopa still bear close physical resemblance to their Yuma and Mohave kindred. Furthermore, the mythology of the Maricopa also indicates comparatively recent association with these two tribes. When noted by Father Garcés, in 1775, they had not progressed farther eastward than Gila Bend.

177 The mythological, ceremonial, and religious concepts of the Maricopa, although primarily Yuman, show some effect of their close contact with the Pima. In mode of living they are much like their neighbors, and show few traces of their Yuman ancestry. /82/ Morally, too, they differ widely from the Yuma, being exceedingly strict, while the latter are notoriously lax. The
[285] Pima type of dwelling was adopted by them, and their knowledge of basketry evidently came from the same source, for this art, although exhibiting somewhat greater skill in execution, shows identity in form, design, and material with that of the Pima.
323 415 [482] They make a great deal of pottery: large jars for storing water in the houses, smaller ones for carrying water on the head, and cooking pots of many sizes.